

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JULY 1, 1876.

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HEREFORD MUSICAL FESTIVAL.
SEPTEMBER 12th, 13th, 14th, and 15th, 1876.

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Mdlle. EDITH WYNNE.	Mr. W. H. CUMMINGS.
Miss BERTHA GRIFFITHS.	Mr. MAYBRICK.
Miss ENRIQUEZ, and	Mr. LEWIS THOMAS.
Mdlle. TREBELL-BETTINI.	

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at half-past 2 P.M. For further particulars apply to Mr. H. Keeton,
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TESTIMONIAL.

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ESTABLISHED APRIL, 1866.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1876.

BACH'S MASS IN B MINOR.

BY EBENEZER PROUT, B.A.

(Continued from page 490.)

THE next number, "Domine Deus," a duet in G major, for soprano and tenor, is more interesting than the solo pieces which have preceded it. The orchestration is of much novelty, the accompaniments being for a flute solo, the two violins and *viola con sordini*, and the basses *pizzicato* throughout. The employment of the *pizzicato*, common enough in our days, was much more rare in the time of Bach and Handel; it is only very occasionally to be found in their scores. Twice in this duet we find a semibreve written on the bass line; as it is of course impossible that it could have been sustained without the bow, the probability is that it was held by the organ—a probability strengthened by the "*Tasto solo*" written on each occasion over the note; for this term could have no reference to a stringed instrument. The voice parts are almost throughout the duet written either in sixths and tenths or in passages of imitation, with a florid polyphonic accompaniment such as is to be found only in Bach. No quotation of any reasonable length would be of service in giving a fair idea of this interesting, though rather lengthy, movement, for which readers must be referred to the work itself. The duet closes, not in G, but in B minor, thus leading immediately into the chorus, "*Qui tollis*," which is in that key. This extremely fine movement, the themes of which are taken, as already mentioned, from one of the Church Cantatas, is remarkable for the boldness of its harmonies, and the great prevalence of suspensions and passing dissonances. The first bars (the voices and bass only are quoted) will show the character of the movement.

ALTO.
Qui tol - lis pec - ca - - - ta

TENOR.
Qui tol - lis pec - ca - -

Violoncello.
continuo.

mun - di, mi-se-re-re no-bis,
- - - ta mun - di, mi-se-re-re

The violins and viola fill up the harmony, not in unison with the voices, but with quite independent parts. At the seventh bar, the first flute enters with a new figure—



freely imitated by the second flute in the next bar;

and as the voices and strings are all pursuing their separate course, the greater portion of this chorus is written in ten real parts; and the extraordinary thing is that, nevertheless, the effect, in spite of all the passing discords, is perfectly clear. Like the last movement, the present leads directly into the next number.

"Qui sedes" is an alto air, in B minor, accompanied by string quartet and an *oboe d'amore* obbligato. This is one of the most beautiful solos in the work, of a plaintive and devotional expression, the oboe alternately accompanying and answering the voice with charming effect.

Oboe.

ALTO.
Qui... se

BASSI. 6 6 5 6 6 6 2 5 5

Viol.
&c.

des ad... dextram Patris.

The violin parts are omitted in this extract, for the sake of clearness; they fill up in quavers the harmonies indicated by the figured bass. The style of the opening is maintained throughout the air, which abounds in fine sequences and points of imitation.

The following movement—the bass air, "*Quoniam tu solus*"—is in strong contrast to its predecessor. Musically, it is one of the weakest numbers of the Mass; its chief interest lies in its peculiar accompaniment, which is for one horn, two bassoons, and the "*continuo*." The horn part is certainly one of the most difficult ever written for that instrument; and the fact that all the acuter instruments of the orchestra are suppressed gives a very singular tone-colour to the song. It is very long, and somewhat tedious in performance. Like several other pieces, it leads without interruption to the following movement.

The "*Cum Sancto Spiritu*," which forms the finale of the "*Gloria*," is not only the greatest inspiration we have yet met with in the Mass, but also, from a technical point of view, one of the most stupendous pieces of music ever written. It consists of a very brilliant introduction, and a magnificent fugue in five parts. From the former, it is impossible to make any adequate extract; but the theme of the fugue and its counter-subject can be given.

ALTO.
Cum Sancto Spi - ri - tu in glo -

TENORE.

A
BASSI E ORG.
6 6 6 7

ri-a De-i Pa-tris. A-men.

Would any one but Bach have ever dreamed of writing a choral fugue on such subjects as these? The effect when all five voices are in "full swing" is enormous, while the episodes, which are frequent in the course of the music, contribute much to heighten the interest. Only one short, but magnificent, progression can be quoted.

Viol.

SOP. ALTO.

TEN. BASS.

Bassi.

in glo-ri-a De-i Pa-tris.

In addition to what is here given, the two flutes and two oboes have independent parts, while trumpets and drums strike the first crotchet of each bar. A brilliant peroration, ending quite abruptly, as is frequently the case with Bach's choruses, concludes this section of the Mass.

It would appear almost impossible to any one who knows merely the first part of the present Mass to imagine that Bach could surpass it; it is nevertheless true that certain parts of the "Credo," which we now reach in the course of our analysis, are even more stupendous in their effect, as well as more astonishing in their technical mastery of musical resources, than anything that has preceded them. It was mentioned last month that there is every reason to believe that the latter half of the Mass was written at a later date than the first; the composer would seem to have felt that he had produced a masterpiece, and to have completed it simply from love of his art. We know that, apart altogether from any question of its length or difficulty, the portion of the work from the "Credo" to the end was not available in Bach's own church, neither was a performance in any of the Catholic churches at all

probable. Bach doubtless wrote, as did Schubert nearly a century later, because his genius impelled him to do so, and without the slightest expectation of ever hearing the effect of the elaborate combinations which he was putting on paper.

Like the "Gloria," the "Credo" consists of eight movements. It commences with a very striking chorus, differing altogether in style from anything as yet met with in the Mass. This "Credo in unum Deum" is a fugue in seven real parts, with a free counterpoint for the *Continuo* throughout. It is evidently founded upon an old Ecclesiastical *Canto fermo*, and is written in what is called the "Mixolydian" mode, being in the key of A without a G sharp, though this note frequently occurs as an accidental. The theme of the chorus is the following:—

TENORE.

Cre - - - do in

Continuo.

u - - num De - - um, in.. &c.

At the last bar of this quotation the bass takes up the answer, being followed by the alto, and later by the first and second trebles. When all the voices have been introduced, the first and second violins are added, still in strict fugue, and from this point to the end of the chorus—in all 49 bars—we find some most masterly eight-part writing, the instrumental bass continuing its stately progression of crotchets without intermission to the close. A plagal cadence, with a pause upon the last note, leads immediately into the following number, "Patrem omnipotentem."

This chorus is strongly contrasted in style with the preceding. It is a fugue with only four voice parts (the two trebles singing in unison), but it is much less strict in style than the last movement. It might, indeed, almost be called a fugue with free vocal and instrumental accompaniments. This will appear from the opening bars:—

SOPRANO.

ALTO.

TENOR.

BASS.

Continuo.

Ob. 1, 2.

Cre - do in u-num De-um.

Pa-trem om - ni - po - tent - em, fac - to - rem

CORO.

Cre - do

&c.

ce - li et ter - - - ra, fac - to - rem

In this extract, we are met by the old difficulty of condensing any of Bach's scores on a few staves. The above quotation is incomplete, as there should also have been given a violin figure of crotchets accompanying the first bars, similar to the oboe passages which will be seen in the latter half of the extract. The subject of the fugue, it is almost superfluous to point out, is announced by the bass voices. Like the last chorus, the present commences in the key of A; the sequel of the music, however, shows us that the key of the movement is really D. Bach, no doubt, began with the dominant for the sake of a closer connection with the preceding number. A fine effect, similar to that already noticed in the "Gratias," is met with in the middle of this chorus, where a solo trumpet gives out the theme in the upper octave high above everything else. The whole piece has a wonderful swing and freedom about it, and the introduction of the three trumpets and drums gives great brilliance to its close.

A long but interesting duet for treble and alto in G major, "Et in unum Dominum," succeeds, which is accompanied by strings and two oboes *d'amore*; these latter instruments, however, instead of having, as usual with Bach, independent parts, simply double the first and second violins in the symphonies, and occasionally also in the accompaniments to the voice parts. An effect of especial beauty should be noted toward the close of this duet in the modulation to G minor, at the words "Qui propter nos homines, et propter nostram salutem." The appropriateness of the change of mode at the reference to the Incarnation and Passion will be obvious at once. In this key the voice parts close; but as the succeeding movement is in B minor, Bach returns in the final symphony to G major, to avoid too harsh a sequence of keys.

The three numbers which come next in order, all choral, surpass anything which has yet been met with in the Mass. In them Bach rises to a height of which it is difficult either by description or quotation to give any adequate idea. The "Et incarnatus" (B minor, $\frac{3}{4}$) is for five voice parts, accompanied only by the first and second violins, which until the fifth bar from the end play in unison, and by the *continuo*. A figure in which dissonances on the accented quavers, quite in the modern style, form an important feature is maintained throughout the movement, the voices entering successively in free imitation. The first six bars will give an idea of the character of the music.

Viol. 1, 2.

Continuo.

SOP. 2. SOP. 1.

ALTO. &c.

To save space the words "et incarnatus est" are omitted. The great rarity of marks of expression in Bach's scores is worth noting here. It is almost self-evident that this passage should be given *piano*, but not the least indication of this is to be found in the music. Even where a *piano* is met with, it is frequently not subsequently contradicted at all. The correct reading was probably given by the conductor at rehearsal. In the case of the present work, an experienced musician would find little difficulty in deciding upon the proper method of performance from the internal evidence of the music. The first part of this beautiful chorus ends with a full close in F sharp minor; and after two bars for the orchestra the subject is resumed in that key, the lead being now taken by the tenor. The music returns to the original tonality of B minor, and after another full close a short *coda* on the words "et homo factus est," which is full of beauty, ends the movement with a half cadence on the chord of B major.

There are few pieces more often referred to, and at the same time less generally known, than the sublime "Crucifixus" which we have now reached in the course of our analysis. In truth a more marvellous instance of the combination of profound science with the deepest and most heart-felt expression is not to be found in the whole range of music. The chorus (E minor, $\frac{3}{4}$) is constructed upon a "ground bass" four bars in length, repeated thirteen times with a varied accompaniment. The bass is the following—

It is curious to note, in passing, that this bass bears a strong resemblance to one found in Purcell's *Dido and Aeneas*, while it is almost identical with that which Handel uses in the opening chorus of his *Susanna*, "How long, O Lord." The coincidence is doubtless accidental, as the movements differ widely in their treatment. The present chorus is for four voice parts, accompanied by the strings and two flutes. The usual difficulty as to quotation meets us here again, as the music is nearly all in ten real parts, all of which are of equal importance. After four bars of prelude the voices enter one by one with the simple phrase—

Cru - ci - fix - us.

Sop. est, se - pul - tus

ALTO. TEN.

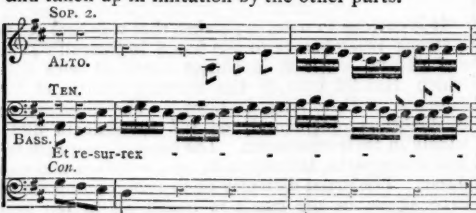
BASS. Continuo.



After the two grand and solemn movements just noticed, the jubilant "Et resurrexit" (D major, 3) bursts forth with a brilliance that is truly overpowering. The full orchestra and chorus commence immediately after the last notes of the previous quotation with the following subject—

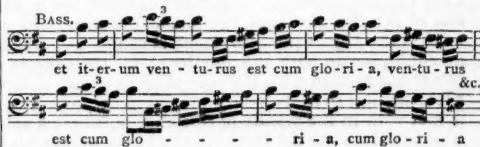


In this extract only an imperfect condensation of the score is attempted; to indicate clearly the progressions of the parts would require too much space. The same joyful tone characterizes the whole movement; after a close for the orchestra four bars later in A a new theme is announced by the basses, and taken up in imitation by the other parts.



The words are given only in the bass, as the other voices have nothing but "divisions" on the word "resurrexit." At the next bar the first subject returns with a different continuation to that previously given. One of the most generally prevalent erroneous ideas on the subject of Bach's music is that it is "deficient in melody." Indeed this charge has been seriously brought against the composer by more than one writer on music. Such choruses as the present or (it may be said without exaggeration) dozens of others from Bach's works which might be named furnish a most conclusive answer to the objection. There is nothing in the whole of Handel more thoroughly

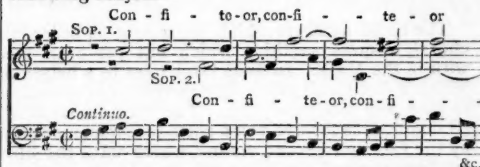
melodious, nor more readily intelligible on a first hearing, than this "Et resurrexit." At the recent performance of the Mass at St. James's Hall, it must have come as an absolute revelation to those who then made its acquaintance for the first time. In the course of the movement a remarkable episode in B minor occurs, in which a florid melody, founded on the chief theme, is given with great effect to the bass voices alone—



and accompanied by the strings in detached chords. It ends in F sharp minor, after which the first subject returns at once in D, with full orchestra, for the words "cujus regni non erit finis." The first part of the movement is repeated, with little alteration, and a rather long symphony, with very florid and difficult trumpet passages, ends this magnificent chorus.

The following bass solo, "Et in spiritum sanctum" (A major, 3), though interesting enough in itself, suffers from its proximity to the wonderful movement that has preceded it. It is accompanied by two oboi *d'amore* and *continuo*, and is more vocal in style than several of the solo numbers of the work. There is, however, nothing in it which calls for special remark.

It is far otherwise with the succeeding chorus, "Confiteor unum Baptisma," which ends this portion of the Mass. This movement begins with a long and strictly-written fugue for five voices in F sharp minor, accompanied by the organ only, upon the following subject—



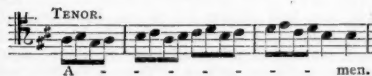
worked in the grave and severe style suggested by the opening for 120 bars. The time (which, by the way, has not been previously indicated, but which is evidently *alla breve*) then changes to *adagio*, and at the solemn words "et exspecto resurrectionem mortuorum," we find some harmonies so extremely modern in character that one knows not whether to feel more astonished at their extraordinary effect, or at finding them in a work written nearly a century and a half since. Two short extracts will give an imperfect idea of them—



And again—



Both these enharmonic transitions are of such surprising boldness that, in performance, their effect is absolutely startling. It would be an interesting question for the musical antiquarian whether Bach was the first to discover their use. Without professing to have sufficient acquaintance with the works of the early composers to speak with any authority on the subject, I can at least say that I know of no parallel passages to those just quoted in any of the older music that I have met with. A half close on A leads to the last movement of this very remarkable chorus, *vivace e allegro*. Here the full orchestra enters for the first time, with an effect all the greater from its previous suppression. The music, too, is in strong contrast with what has preceded, being of a simplicity somewhat unusual with Bach. The melodies have a swing about them, which might almost be characterized as "jovial," and there is a prevalence of tonic and dominant harmonies which at times reminds one of Handel. Towards the close a short and effective *fugato* is heard on the following theme:—



and the chorus ends in that abrupt manner so often adopted by the composer. This "Credo" is, perhaps, as a whole, the greatest work which Bach ever wrote.

(To be concluded next month.)

THE PURCELL SOCIETY.

We are glad to find that Mr. Cummings's efforts to awaken an interest in the works of Purcell have been responded to as they should be in the land of his birth, and a Society, having the twofold object of publishing his compositions, most of which exist only in manuscript, and of meeting for the study and performance of his works, is now in existence, some of the most eminent musical professors being on the committee, and a large number of artists and amateurs enrolled as members. A perusal of the prospectus must astonish all who have deluded themselves into the belief that the general public really knows much of the genius of a composer who has at least earned the distinction of being spoken of with reverence by his countrymen. He is known to have written music for nearly fifty Dramas; and since Novello's edition of his sacred works, many new compositions have come to light. His Odes and Welcome Songs, chiefly in manuscript, are extremely numerous, and the volume of manuscripts in his own handwriting, lately discovered, contains Anthems, with Symphonies and instrumental parts, Odes and miscellaneous Songs. To place all these treasures before the world is no doubt a heavy task; but knowing those under whose direction it will be undertaken, we may rest assured that it will be a labour of love. That the sympathy and support of the musical public may be confidently relied upon scarcely admits of a doubt; for as it is truly stated in the prospectus, the object is not only to enrich the available treasures of English art, but to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.

It is gratifying to see that the majority of English musical critics have spoken out plainly upon the pretentious "Dramatic Symphony" of Rubinstein's, recently performed by the Philharmonic Society. But

to prove that they do not stand alone in their estimate of its real place in musical art, we quote the following from a notice of the work in *Dwight's Journal of Music*, published in Boston: "The third Symphony Concert of Theodore Thomas was chiefly remarkable for an exceedingly long (a whole hour) and an exceedingly fantastical, extravagant, spasmodic, incoherent, and chaotic symphony (so, at least, we found it on a single hearing), called 'Dramatic,' by Rubinstein. There was beauty and continuity of melody in the first half of the *Adagio*, but the rest seemed like the improvisation of a mad orchestra in Bedlam; brilliant and dazzling effects in detail, wonderful difficulties splendidly executed, but tending nowhere, leaving nothing in the mind; and yet we doubt not it is all grammatically written, and in the highest degree ingenious—but to what end? Why it should be called dramatic we could not see. Traverses the whole range of human passions and emotions? Heaven save us from some of these passions, these emotions, if there be any like them!"

We scarcely imagined, when we made a few observations in our last number upon "Art at the Mansion House," that another banquet of the kind would so soon follow. Nearly three hundred guests, however, we find by a report in the newspapers, accepted invitations for this second gathering, during the past month; and Mr. J. C. Horsley, R.A., in his speech, expressed a hope that "he might be permitted to observe that while all due attention should continue to be paid to sculpture and architecture, the city of London might bestow a little more attention upon the poor painters." With this proposition we cordially agree, and it might also be suggested that the "poor musicians" should come in for some small share of civic honour. Perhaps, however, we should not complain, since, although music was not even mentioned during the evening, a number of followers of the art were duly in waiting upon the guests, for we are informed that "a choice selection of music was given between the toasts."

THE insertion of the letters respecting the notation of a chord in Mr. Alfred Allen's "Gavotte," will sufficiently prove our desire that opinions shall be freely ventilated in our columns. As the correspondence on the subject must be brought to a close with the present number, we take the opportunity of saying that we had no intention of raising a point in theory at all, but merely stated what we imagined to be an admitted fact, that the root being the same, whether the chord resolved to a triad or a 6-4 on the dominant, the notation in both cases should be alike. Mr. Allen's reply that the E \sharp and F \sharp "seems more natural" than F \sharp and F \sharp , simply ignores the question of a root altogether. As some interesting communications, however, concerning this much disputed chord have been called forth from accredited musicians, we do not regret the space we have devoted to this friendly controversy.

WE have been particularly requested to state that Mrs. Weldon's concert, which was given at St. James's Hall on the 17th ult., was for the purpose of obtaining funds to increase the number of orphans adopted by her, the intention being not to train these children as professional vocalists, but to have them taught some useful trade, so that their musical acquirements shall merely occupy their leisure time. We are glad to find that, in furtherance of this

laudable object, a long list of patrons had been secured; for, considering that six out of nine pieces in the first part of the programme were by a "late member of Gounod's choir;" that "Tommy and Jackie" (aged between 3 and 4 years) were advertised to play a minuet; "Katie" (2 years and 1 month old) was to recite a nursery rhyme; and "Walter Rawlings" (10 years old) to sing "Lullaby," by his brother Alfred (14 years old)—we can scarcely imagine, in spite of the attraction of Gounod's "Jeanne d'Arc," that the appeal to musical people could be largely responded to.

If Professor Blackie has been somewhat roughly handled since his letter to the *Scotsman* respecting the concert given by Professor Oakeley, we cannot but believe that he has brought it upon himself; for with all his natural yearning towards Scotch music, there was no occasion to talk about "wretched foreign affectations," under which title he must know—if he know anything at all about it—that he includes some of the greatest works that ever were given to the world. Our readers will see that we have now given a champion on each side of the question a hearing; but both the attacker and defender unfortunately imitate the irate Professor by using expressions which injure the cause; for "M.H." talks about bringing "truth home to the ignorant," and "J.B." says that when Englishmen attempt to deal with anything Scotch, "their logical faculties become clouded and unfit for any other use than making Scotchmen laugh." However Professor Blackie may have committed himself, it must be remembered that he is a man of cultivated intellect. He has, of course, a right to expect that his letter would give rise to a controversy; but the correspondence at present has scarcely strengthened or weakened his argument, and it appears to us that he should pray as much to be delivered from his friends as from his enemies.

ŒDIPUS AT COLONOS.

THE success which attended the production of the "Antigone" of Sophocles, with Mendelssohn's music, at the Crystal Palace in December last, prompted the directors of that establishment to place on the stage, for the first time in this country, the same author's "Œdipus at Colonos," to which, as is well known, Mendelssohn has also written incidental music. This Tragedy is the second of a triad on the same subject—Œdipus, the King, Œdipus at Colonos, and Antigone. The music is, on the whole, broader and more rugged, although perhaps less melodious, than that of "Antigone," and no doubt Mr. Gadsby's forty chorus singers found it even more exacting to sing from memory, as the performance was on the whole hardly so satisfactory. The fine chorus, "Thou comest here to the land," was, however, redemanded, and the grand storm chorus was warmly applauded. The accompaniments were admirably played by the orchestra, under the direction of Mr. Manns, at times, during the dialogue, however, overpowering the speakers. It is, perhaps, hardly our province to notice critically the acting of the Tragedy, but we cannot avoid expressing our regret that, with the exception of the two principal personages, a more competent company should not have been selected. It has rarely been our lot to listen to so poor a display of—shall we call it—elocution. Miss Genevieve Ward and Mr. Herman Vézin, however, were admirable in their impersonations of *Antigone* and *Œdipus*, the latter earning a well-deserved tribute of applause for his delivery of the curse—powerful, yet utterly devoid of rant. Mr. Vézin's elocution was a lesson alike to audience and to his brother actors.

HER MAJESTY'S OPERA.

No novelty has been produced at this establishment during the past month; nor indeed is it likely that the lessee will do more than pass creditably through the period to which his subscription extends. "Don Giovanni," with an exceptionally strong cast—*Donna Anna*, Mdle. Titiens; *Elvira*, Madame Nilsson; *Don Juan*, M. Faure; and *Leporello*, Herr Rokitanski—has been a powerful attraction to the lovers of classical music; yet we cannot but think that the casting of the part of *Zerlina* to Madame Trebelli-Bettini, well as she sang the music, was a mistake. The *Don Ottavio* of Signor Stagno was scarcely a performance to advance him in public estimation, yet we scarcely know where a more efficient substitute could be found in the company. The manifest improvement of Signora Varesi must be mentioned as one of the principal events of the season, and there can now be little doubt that her reappearance at the new Opera-house next year will be confidently looked for. The house has been uniformly well attended.

ROYAL ITALIAN OPERA.

If Verdi ever had a style, it is thoroughly certain that he has changed it; but it is a great question whether he did not commence and acquire his fame as a successful imitator of the styles of others. True it is that, with an innate perception of dramatic effect, he was constantly struggling to be something else than a mere slave of the popular vocalists; and when therefore he had, as much as his nature would allow it, shaken off his allegiance to the purely Italian composers, he began to found himself upon Meyerbeer, which resulted in that pretentious work "Don Carlos;" and then upon the great prophet of the future, Wagner, which has resulted in the Egyptian Opera "Aida," presented for the first time in this country on the 22nd ult. It is not likely that the inventive power shown throughout "Il Trovatore" and "Rigoletto"—which, as long as the destinies of Italian Opera are ruled by the vocalists, will unquestionably maintain their place—could be so trammelled by the composer's restless desire to escape from himself as not to make itself felt in the gorgeous spectacle which he undertook to "set" for the delight of the Khedive of Egypt; but certain it is that these reminiscences are somewhat few and far between, and that although the Oriental magnificence which gladdened the hearts of a Cairo audience may have thrown dust in the eyes of Egyptian critics, it is a fact that neither in Italy nor in Paris has its production caused much excitement; nor do we believe that in England it will obtain a permanent hold of the musical public. It is a very common error to suppose that quaint strains, with certain tonal peculiarities, must represent ancient music, simply because it is not modern; and that the more ugly it is, the stronger is its characteristic of the days of barbarism; but this may be carried to an extreme; and although Signor Verdi no doubt has exclusive means of knowing the kind of music which was sung and played in the Egyptian temples in the time of the Pharaohs, we may be at least excused for saying that he has used his "local colour" somewhat too thickly. In the impassioned scenes he is certainly most successful, yet in some of his more quiet music—as for instance in the Romance for the tenor, "Celeste Aida"—there is much to admire; and in several of the concerted pieces in which the dramatic action is carried on, occasional writing, both for voices and orchestra, occurs which convinces us how legitimately he can command the resources of his art. He has certainly striven hard to give due effect to every phase of the story supplied him. We have picturesque music for the dances and processions, heart-broken phrases for the principal characters—not one of whom experiences even a brief pleasurable sensation throughout the Opera—and sacred strains for the Priestesses in the Temple; but to infer from this that "Aida" resembles "Tannhäuser" or "Lohengrin" is sheer nonsense. Wagner illustrates his music by a spectacle; Verdi illustrates a spectacle by his music.

The plot of the Opera is extremely simple. Aida, an Ethiopian slave, is in love with, and beloved by, the Egyptian General, Radamès, but the King's daughter, Amneris, who also loves the General, extracts her slave's secret from her by pretending that Radamès has been killed. He returns, however, and as a reward for his services, the King offers him the hand of the Princess. Radamès is faithful to Aida, and his love impels him to reveal to Amonasro (Aida's father, whom he has brought home as a captive) his plans for the conquest of Ethiopia. As the lovers are about to fly from Egypt, they are intercepted, through the jealousy of Amneris, and Radamès is condemned to be buried alive. Aida contrives to secrete herself in the dungeon, and the Opera ends with their death. It will be seen that the story is of a most gloomy character, and certainly, were it not for the many spectacular effects introduced, it would be simply unendurable. Many situations, however, are highly dramatic; and although, as we have already said, everybody is intensely miserable, the music is in several places thoroughly sympathetic with the stirring events of the plot. As instances, we may especially mention the duet, "Amore, amore," for Aida and Amneris, many portions of the duet in which Aida beseeches Radamès to fly from Egypt, and the final duet in the subterranean dungeon, which is replete with passages of the utmost tenderness. Much of the music in the King's Palace and in the Temple is extremely effective, a good use being made of the Egyptian long trumpets; but the ear becomes often wearied with the weight of the score, for not only do all the principal characters sing their loudest, but the whole of the chorus as well; the brass instruments, both on and off the stage, most zealously contributing their share to the general noise. Every praise must be given for the manner in which the work is rendered. Madame Patti, in the character of Aida, was simply perfection, whether considered vocally or histrionically. Her extraordinary command of the somewhat difficult music enabled her to give the deepest significance to the minutest shades of feeling, and the impulsive energy she displayed aroused the enthusiasm of the audience in every scene. A *débutante*, Mdlle. Ernesta Gindele, in the part of Amneris, evidenced the possession of an excellent mezzo-soprano voice and good style, and she won her way gradually, but surely, to the favourable verdict of a somewhat critical and impassive jury. Signor Nicolini, as Radamès, sang his very best, exerting himself occasionally even perhaps beyond the necessary limits; Signor Graziani did the utmost justice to the music of Amonasro, and Signor Capponi and M. Feitlinger, the former as the high priest Ramfis, and the latter as the King, were of essential service in securing the general efficiency of the work. The audience being released from the fear of any German interference with British vested rights, became as noisy and troublesome as usual. A few indeed there were who attempted to preserve the notion that they were in an artistic atmosphere and not at a show; but the occupants of the gallery and amphitheatre were too strong for them. And so one of the most impassioned scenes was suspended in order that a comic dance of male slaves (more suitable for the opening of a pantomime) should be repeated; the principal singers were yelled and screamed for until they appeared, shaking each other by the hand, immediately after they had mutually avowed the most violent hatred; and huge bouquets were tossed about the stage, gracefully acknowledged by the curtsying vocalists, and thrown out at the wing with a disregard of any continuity of the dramatic action which needs to be witnessed to be believed. The most sanguine enthusiasts can scarcely hope that high-class works can ever be adequately represented amidst such inartistic surroundings.

PHILHARMONIC SOCIETY.

It was no doubt a compliment to Herr Rubinstein to perform his "Dramatic Symphony" at the sixth Concert of this Society; but it must be placed on record that it was given by the directors at the cost of the subscribers; for to take an hour's attention from an audience which might be bestowed upon the great works in art was indeed to

exact from them an expensive testimonial to our distinguished guest. The word "Dramatic" is an exceedingly useful one for a composition so fantastic and incoherent, for it covers a multitude of what might be considered defects in a production of more regular construction. There is both melody and beauty of treatment in the "Adagio," but the less that is said of the other movements the better; indeed the feeling of regret was widely spread that so much labour should be spent with so small a result. At the seventh Concert Sterndale Bennett's Overture to "The Merry Wives of Windsor" was a welcome item in the programme. Written at the age of 18, when the composer was a student in the Royal Academy of Music, the work unmistakably shadows forth the power which was afterwards shown; and the only wonder is that it should still remain in manuscript. At the same Concert Mdlle. Anna Mehlig won well-deserved applause for her artistic rendering of Beethoven's Concerto in E flat. The morning concerts have been well attended, the only novelty introduced being Rheinberger's "Wallenstein's Camp," a movement displaying much clever instrumentation and many catching bits of melody.

FESTIVAL OF TRINITY COLLEGE, LONDON.

On Thursday evening, the 1st ultimo, a Choral Festival, celebrating, we understand, the fourth anniversary of the above institution, was held in Westminster Abbey. The choir, numbering about 170 voices, was selected from the various district Associations in union with Trinity College, the solos and verse-parts being undertaken by Master Pitt (treble), Mr. Hodges (alto), of the Chapel Royal, Mr. Stedman (tenor), and Mr. Thurley Beale, of St. Paul's Cathedral. The service was very ably intoned by the Abbey Precentor, the Rev. S. Flood Jones, M.A., and the choir sang the responses to the five-part arrangement of Tallis. The "Magnificat" and "Nunc Dimittis" (E. J. Hopkins in F) we have never heard more perfectly sung; and the rendering of the verse, "He remembering His mercy," sung by the quartet above mentioned, was equally worthy of praise. We regret that we cannot say quite as much for the performance of the Anthem. It was a rather lengthy and elaborate composition by Edward Dearle, Mus. Doc., Cantab., on the well-known "Wilderness" subject, commencing "The desert shall rejoice," this verse being set as a short recitative, sung with great finish and sweetness of voice by Mr. Stedman. Next came a chorus on the words, "Strengthen ye the weak hands," given by the choir with commendable energy and precision. There was a slight uncertainty about the succeeding quartet movement, "The eyes of the blind," leaving the impression that the two upper parts were being read at sight. The bass solo, "For in the wilderness," a truly Handelian bit of writing, was delivered with much force and spirit by Mr. Thurley Beale; but the concluding chorus which followed it was partially marred at the commencement by the too hurried attack of the choir, which cannot be said to have fairly righted itself until it reached the *stretto* of the short fugue which terminated the anthem. The want of communication between the conductor (Mr. E. H. Turpin) and the organist (Dr. Bridge) would fully account for this temporary unsteadiness, for which indeed it would not be fair to blame a choir that showed throughout an elaborate service both reading, efficiency, and a discipline which does great credit to the conductor. Of Dr. Bridge's accompaniments it would be impossible to speak too highly; they were at once subservient to the voices and full of delicate colouring. Bishop Claughton preached the sermon, and an offertory was collected on behalf of the College Building Fund, which, we understand, is in the charge of the Warden, Mr. H. G. Bonavia Hunt, Mus. Bac., Oxon, of the Middle Temple. On the whole we have seldom heard a better "festival service" at the Abbey.

We are requested to announce that Dr. Llewelyn Thomas, of the Central London Throat and Ear Hospital, has been appointed honorary consulting physician to the Royal Academy of Music.

AN excellent Concert was given by the choir of St. Thomas's Church, at Westbourne Hall, Westbourne-grove, on the 7th ult., under the able conductorship of Mr. H. R. Eyers. We have before had occasion to call attention to the classical nature of the programme provided by Mr. Eyers; and when we say that on the present occasion it included Spohr's Twenty-fourth Psalm, "The Earth is the Lord's," a Motett by Ferdinand Hiller, "Oh! weep for those" (performed for the first time in this country), Mendelssohn's Ninety-eighth Psalm for a double chorus, "Sing to the Lord a new-made song," and Flotow's Serenade, "Still slumber the leaves to-night" (the violin obbligato most artistically played by Miss Gabrielle Vaillant), it will be seen that the conductor had undertaken no easy task either for himself or his choir. The principal vocalists—Miss Amy Aylward, Miss Reimar, Miss Thekla Fischer, Mrs. J. France Collins, Miss Kate Brand, Madame Patey, Mr. Henry Guy, Mr. Harry Seligmann, Mr. Robert George, and Mr. Gordon Gooch—acquitted themselves to perfection; and the instrumentalists—Miss M. Bucknall (pianoforte) and Mr. Lazarus (clarinet)—elicited the warmest applause. The choral singing was uniformly good throughout the evening, and in every respect the Concert was a genuine success.

THE Lower Rhenish Festival commenced on Whit Sunday with a performance of Handel's Oratorio "Solomon," the solo vocalists being Mdles. Meysenheym (Soprano) and Malie Kling (Contralto), Herren Ernst (Tenor), Adolf Wallnöfer (Baritone), and Herman Pfeiffer (Bass). The band and chorus numbered over 500, and the excellent training of Herr Ferdinand Breunung was evidenced by the uniformly perfect rendering of the choruses. The Oratorio was given as originally scored, but with the addition of Mendelssohn's Organ part. At the second concert, on the following day, Beethoven's "Eroica" Symphony and the Overture to "Euryanthe" were finely performed by the band. Schumann's Cantata, "Des Sängers Fluch," and Mendelssohn's Finale to "Loreley" again gave the choir an opportunity of displaying its powers, Mdle. Kling, in the solo parts, also gaining high honours. The other important work selected was Brahms's "Triumphlied," for a chorus of eight parts. The third day was devoted, as usual, to the "Artists' Concert," when a most interesting programme was provided. Madame Essipoff was the pianist, and for her admirable rendering of Liszt's Etude in D flat received two encores, both of which she responded to. Herr Breunung played Mendelssohn's Sonata No. 1 upon the organ, in order to exhibit the new instrument recently erected by a local builder. Every credit is due to Herr Breunung, who in the capacities of pianist, organist, and conductor proved himself thoroughly competent.

At Mr. Henry Leslie's third subscription Concert on the 1st ult., a very excellent selection of part-music was given, the encores being for Sir W. S. Bennett's Part-song "Come, live with me;" R. L. De Pearsall's Madrigal, "Lay a garland on her hearse;" Morley's "Now is the month of maying;" and Walter Macfarren's Part-song, "Shepherds all and maidens fair." A new and melodious Part-song, by the concert-giver, entitled a "Dream of calm," was enthusiastically received, and Mr. Abercrombie, who supplied the place of Mr. Sims Reeves, absent from indisposition, elicited warm applause. The instrumentalists were Madame Varley-Liebe (violin) and Mr. Charles Hallé (pianoforte). The closing concert of the season was in every respect highly attractive, for in addition to the truly refined singing of the choir, Mr. Sims Reeves appeared and sang his very best throughout the evening.

A PERFORMANCE of Oratorio and Mass music was given in St. George's Centenary Chapel on the 7th ult. by the members of the Singing Class, assisted by professional soloists. "Let the bright seraphim" (Samson) and "I know that my Redeemer liveth" (Messiah) were sung with great care and taste by Miss Grahame; "O rest in the Lord" (Elijah) by Miss Alice Berton; and "If with all your hearts" (Elijah) by Mr. Sheldrich. The Bass solos were sustained by Messrs. Brazier and Barns. Mr. J. S. Nimkey presided at the organ, and Mr. Hodd (of the Lime-

house Choral Society) conducted. At the commencement of the second portion of the Programme an Introduction and Andante from an Organ and Pianoforte Duet in E flat, composed by Mr. Nimkey, was most ably played by the Composer at the Organ, and Mr. James Fairbairn (of the Sacred Harmonic Society) at the Pianoforte.

SIR JOHN GOSS and Mr. Arthur Sullivan received the honorary degrees of Mus. Doc. at Cambridge on the 1st ult. They were accompanied in the senate house by Professor Macfarren, and were presented to the Vice Chancellor, the Rev. Dr. Phear, Master of Emanuel, by the public orator in a laudatory Latin speech loudly cheered by the undergraduates in the galleries.

THE Fourth Festival of the London Sunday School Choirs was held on the 14th ult., at the Crystal Palace, when the Handel orchestra was filled with 5,000 pupils and their teachers. The majority of the pieces were suitable for a body of juvenile singers; and a large amount of credit is due to the conductor, Mr. Luther Hinton, and his coadjutors for the success of the festival. We would, however, suggest that it would be preferable to dispense with basses and tenors altogether, unless they can be procured in sufficient numbers to balance the enormous body of trebles and altos. The notion of one or two hundred men singing against twenty times their force of trebles is absurd. It would be far better to sing in unison, with a free organ accompaniment. We must also protest against compositions such as Gounod's "Nazareth" being adapted for such occasions. These matters are worthy of consideration; for with some slight revision of minor details this should become one of the most popular of the annual Palace festivals.

MR. CH. J. BISHENDEN has been presented by the inhabitants of Hemel Hempstead with a musical scholarship and a handsome ivory *bâton*, mounted in solid silver, richly chased, and bearing an appropriate inscription.

THE seventh trial of new compositions by the Musical Artists' Society took place in the concert-room of the Royal Academy of Music on the 27th May, when several interesting works were produced, amongst the most important of which were String Quartetts by Messrs. C. J. Read, J. L. Summers, and C. Lehmyer. The vocal pieces were received with much favour; and special mention must be made of the performance of an organ solo by Miss Mary Butterworth. Mr. Eaton Faning and Mr. Arthur O'Leary presided as accompanists at the pianoforte.

MR. CHARLES SALAMAN, who gave his Concert at Willis's Rooms on the 9th ult., has earned the right to present a selection of his own compositions before a public audience; for as our reviewing columns have often attested, they are infinitely above the average of the pianoforte music of the day. Mr. Salaman elicited unanimous applause by his performance; and several vocal pieces—amongst which were his poetical settings of two of Horace's Odes—were received with marked favour. The vocalists were Miss Alice Salaman, Miss D'Alton, Mrs. Sicklemore, and Signor Rizzelli.

A FESTIVAL in aid of the Choir Benevolent Fund will be held at St. George's Chapel, Windsor, on Thursday the 27th inst., when there will be two services, the choir of St. George's Chapel being strengthened for the occasion by members of various cathedral choirs, and numbering over 60 trained voices. The morning service will be interesting from the fact that the anthems will be arranged in historical order; while the afternoon service will be rendered exceptionally attractive by the addition of a small but efficient orchestra of professional instrumentalists. The musical arrangements will be under the direction of Sir George Elvey. Many of the local clergy and gentry have given their names as stewards; and we hope that a successful gathering will reward the effort of the managing body of this admirable Society.

MR. CHARLES GARDNER gave a Concert at Willis's Rooms on the 17th ult., which was attended by a highly appreciative audience. The programme, which was exceed-

Lord, I call upon Thee.

July 1, 1875.

FULL ANTHEM FOR FOUR VOICES.

Psalm cxli., vv. 1, 2.

Rev. Sir F. A. G. OUSELEY, Bart.

London: NOVELLO, EWER & CO., 1, Berners St. (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 842, Broadway.

Mez.

TREBLE. Lord, I call up - on Thee, haste Thee un - to me, . .

Mez.

ALTO. Lord, I call up - on Thee, haste Thee un - to me, . .

Mez.

TENOR (Svo. lower). Lord, I call up - on . . Thee, haste Thee un - to me,

Mez.

BASS. Lord, I call up - on Thee, haste Thee un - to me, . .

ACCOMP. *ad lib.* *Mez.*

♩ = 84.

cres. *f* *dim.*

Lord, I call up - on . . Thee, haste Thee un - to me: and con -

cres. *f* *dim.*

Lord, I call up - on Thee, haste Thee un - to me: and con -

cres. *f* *dim.*

Lord, I call up - on . . Thee, haste Thee un - to me: and con -

cres. *f* *dim.*

Lord, I call up - on Thee, haste Thee un - to me: and con -

cres. *f* *dim.*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with grand staff notation. The lyrics are: "si - der my voice when I cry un - to Thee, and con -". The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "si - der my voice . when I . cry . un - to Thee. Let my". The piano part includes a *pp* (pianissimo) dynamic marking. The vocal lines show some melodic variation and phrasing.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Let . . . my prayer be . set . forth in Thy sight as the". The piano part includes a *pp* (pianissimo) dynamic marking. The vocal lines show some melodic variation and phrasing.

cres.

in - - - cense, be set forth as the in - cense, and

cres.

in - - - cense, be set forth as the in - cense, and

cres.

in - - - cense, be set forth as the in - cense, and

cres.

in - - - cense, be set forth as the in - cense, and

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

let the lift - ing up of my hands be an eve - ning sa - cri - fice. Lord I . .

let the lift - ing up of my hands be an eve - ning sa - cri - fice.

mez.

Lord, I . . call, Lord, I . . call, I . . call, up -

mez.

Lord, I call, Lord, I . . call up - on Thee, I call up -

mez.

call up - on Thee, Lord, I call, I . . call up -

mez.

Lord, I call, Lord, I call, I call up -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and the key of B-flat major (two flats). The lyrics are: "on Thee, haste Thee un - to me, . . . Lord, I call up -". The score is divided into two systems. The first system contains the first four staves of music, with the piano accompaniment starting on the fifth staff. The second system contains the next four staves of music, with the piano accompaniment continuing on the fifth staff. The lyrics are repeated in the second system, with the addition of "un - to me." at the end of the phrase. The score includes dynamic markings: *cres.* (crescendo) and *dim.* (diminuendo). The piano accompaniment features a steady bass line and a more melodic upper line.

cres.
- on Thee, haste Thee un - to me, . . . Lord, I call up -
cres.
- on Thee, haste Thee un - to me, . . . Lord, I call up -
cres.
- on . . Thee, haste Thee un - to me, Lord, I call up -
cres.
- on Thee, haste Thee un - to me, . . . Lord, I call up -

dim. *morendo.*
- on . . . Thee, haste Thee un - to me.
dim. *morendo.*
- on . . . Thee, haste Thee un - to me, . . un - to me.
dim. *morendo.*
- on . . . Thee, haste Thee un - to me, un - to me.
dim. *morendo.*
- on Thee, haste Thee un - to me, un - to me.

ingly attractive to the lovers of high-class music, was well rendered throughout, Mr. Gardner's pianoforte playing—especially in three solos by Sir W. S. Bennett, and in the pianoforte part of Bach's Sonata in B minor, for violin and pianoforte—being, as might be expected, an important feature in the concert. The stringed instrumentalists were Herr Josef Ludwig (violin), and Herr Hugo Daubert (violoncello), and the vocalists Madlle. Sophie Löwe, Miss Mary Davies and Mr. W. H. Cummings.

THE usual monthly Concert of the St. George's Glee Union was given at the Pimlico Rooms, on Friday, the 2nd ult. The choral pieces consisted of well-known glees, including Mendelssohn's "Hunting Song," the "Nightingale," and "Farewell to the Forest." Miss Bessie Spear, Miss White, Miss Jeannie Irons, Miss Livermore, Mr. R. T. Roberts, Mr. Page Hannant, and Mr. C. Strong were the solo vocalists. Mr. G. F. Smith gave an excellent performance of Mendelssohn's "Andante and Presto Agitato," and the duet "Allegro Brillante," by the same composer, in which he was assisted by Miss Secretan. Messrs. T. Garside and Jos. Monday were the conductors.

THE opening of the new organ, built by Messrs. Bevington and Sons, for Christ Church, South Hackney, took place on Thursday the 8th ult. The instrument comprises two manuals and seventeen stops, and is of very peculiar construction, being erected in a triangular chamber. The sermon was preached by the Rev. Gordon Calthrop, M.A., vicar of St. Augustine's, Highbury, and the choral portions of the service were most efficiently rendered by the choir. Mr. George Legge, organist of St. Thomas's, Regent-street, ably presided at the organ.

THE funeral of the late Mr. Angel, for many years organist of Exeter Cathedral, took place in the new cemetery on the 30th May, and was attended by a large number of professional and private friends. The ceremony was of a choral character, the Cathedral Choir being well represented on the occasion.

A COMMEMORATION Concert in honour of the late Alfred Holmes is about to be given in London, the programme to consist exclusively of his compositions. An influential committee has been formed to carry out this undertaking; and subscriptions to meet the current expenses are earnestly invited.

MR. WILLIAM LEMARE, of Brixton, who has recently been appointed Organist and Choirmaster to St. Mary's, Newington, has been presented with a handsome Silver Centre Piece, of chaste and elegant design, bearing the following inscription—"Presented to William Lemare, Esq., on the occasion of his resigning the appointment of Organist of St. Saviour's, Camberwell, by the members of the choir, in friendly recognition of his kindness and courtesy, and as a slight tribute of their lasting esteem, 1876." The Testimonial was accompanied by a beautifully-illuminated scroll, to which the autographs of the presenters are attached.

MRS. G. M. GREEN'S Evening Concert took place on the 14th ult., at the Langham-hall, when she was assisted by Madame Edith Wynne, Miss Marion Severn, Messrs. G. Perren, Henry Holmes, and Walter Pettit, and several of her own pupils. The programme was well selected and excellently rendered, a feature of the evening being a quartett for four pianofortes (Czerny), well played by the concert-giver and her pupils. Mr. John Roe was the accompanist.

MR. and MRS. GERMAN REED have produced a new entertainment during the past month entitled "The Wicked Duke," which was excellently supported by Mrs. German Reed, the Misses Holland and Braham, and Messrs. Corney Grain, A. Bishop, and A. Reed. The music, written by Mr. German Reed, is light and sparkling. "A Musical Bee," a sketch by Mr. Corney Grain, also forms part of a most enjoyable evening's amusement.

THE third Concert of the Amateur Philharmonic Society was given at the Assembly Rooms, St. John's Wood, on Thursday evening the 8th ult. The members were most effectively supported by Miss Webster, who was highly

efficient in Mendelssohn's "Hear my prayer," Miss Erica, in a song of Signor Scuderi's (the violin obbligato played by the composer), Signor Adelmann and Mr. J. Williams. Miss Kate Griffiths's pianoforte playing was excellent. The band was ably conducted by Mr. William Beavan.

THE Grosvenor Choral Society gave its fifty-second monthly Concert on Friday the 23rd ult., at the Grosvenor Hall, Buckingham Palace-road, when Cowen's Cantata, "The Rose Maiden," was performed. The soprano and tenor solos were effectively sung by Miss Marie Duval, R.A.M., and Mr. A. Lawrence Fryer, the duet for soprano and tenor being redemanded. The other solos were divided between Miss Kate Reed, Mrs. Smyth, Mr. Cutler, and Mr. T. Nettleship. The choir, consisting of about eighty voices, sang the choruses with precision, "The Wedding Chorus" being so well given as to elicit an enthusiastic encore. The pianoforte accompaniment was efficiently played throughout by Mrs. Alfred Dye. The second part included Campana's new song "The Two Worlds," by Miss Turner (encored), a pianoforte duet, played by Mrs. Dye and Mr. J. G. Callcott, and some part songs. Mr. J. G. Callcott conducted.

REVIEWS.

NOVELLO AND CO.

Bide with us. (Bleib bei uns.) A sacred Cantata, composed by J. S. Bach.

A stronghold sure. (Ein feste Burg.) A sacred Cantata, composed by J. S. Bach.

(The English translations to both works by the Rev. John Troutbeck, M.A.)

IN none of Bach's works is the versatility of his genius more remarkably shown than in his "Kirchencantaten." Of these at least two hundred are in existence, out of a much larger number which he is believed to have written. They were mostly composed for the service at the Thomaskirche in Leipzig, at which he was organist, and are not only extremely varied in style, but laid out for nearly all possible (and in our days, unfortunately, sometimes impossible) combinations of instruments. In length they vary from three or four to ten or eleven movements; some are written for one voice, others for full chorus with three or four solo parts in addition; here we find a cantata with an accompaniment of strings and organ only, and in another a full orchestra with three trumpets, or, as likely as not, four trombones. Nor are the works less different in style than in such external features as we have mentioned. Bach never loses sight of the fact that it is sacred music that he is writing; but with the limitation that we find no approach to the secular in any of these pieces, there is scarcely any form of music known at the time at which Bach wrote of which examples may not be found in them, from the severest ecclesiastical and contrapuntal style down to the freest and most florid harmony and melody. There are, it may be at once admitted, many detached movements, especially in the solos, which in the present day attract little sympathy, and which are objects of curiosity rather than of love; but after making every deduction there remains a mass of most glorious music, which only needs to be studied to be appreciated as it deserves.

That these splendid cantatas are absolutely unknown to the great majority even of well-read musicians is due to the fact that until within the last few years they have remained in manuscript; even at the time we write barely half of them have been published. It is true that there exists an old German edition of some nine or ten, but this is so imperfect as to give but an inadequate idea of the music. It was not until 1851, when the Bach Society issued the first volume of the magnificent edition of the composer's works, which is still in progress, and likely to be at its present rate for twenty years to come, that an opportunity was really afforded of making acquaintance

with these masterpieces. Up to the present time one hundred cantatas have been published by the society, and anyone who will take the trouble to examine them will feel that nothing that has been said in their praise is in the least an exaggeration.

The two cantatas now lying before us are specimens of two very different styles. The former, "Bide with us," begins with a very quiet chorus in the key of C minor, accompanied by strings, two oboes, and *oboe di caccia*, a now obsolete instrument, the modern representative of which is the *Corno inglese*. The tranquil beauty of this first chorus, which is by no means of remarkable difficulty, will impress itself at once on the mind of the hearer. It is followed by an alto air, "Thou whose praises never end," accompanied by an elaborate *obbligato* for the *oboe di caccia*, in a style frequently adopted by the composer, but which is more interesting from its skilful counterpoint than from its intrinsic beauty. The third movement of the cantata is even more characteristic of Bach. It is a treatment of the old choral "Ach, blieb' bei uns, Herr Jesu Christ" for soprano (whether solo or chorus is not stated in the score), with florid accompaniment and interludes for the violoncello. This piece is identical with an arrangement of the same choral for the organ, which will be found in the sixth volume of Griepenkerl's complete edition of Bach's organ works. It is, however, more effective in the form in which it appears here, as the choral is given to the voice instead of to an organ stop. A bass recitative and a tenor song, "Lord, to us Thyself be showing," accompanied by the string quartet, follow the choral, and the cantata concludes, according to Bach's custom, with a verse of a choral harmonized for full choir, with unison accompaniment for the orchestra. The choral which the composer has chosen here is Luther's fine old melody "Erhalt' uns, Herr, bei deinem Wort."

"A stronghold sure" may most unhesitatingly be pronounced one of the very finest of all the cantatas which Bach has written. The choral upon which it is founded is one of the best known both in Germany and in this country. It is almost needless to remind our readers that it forms the basis of the finale in Mendelssohn's "Reformation" Symphony, and also plays an important part in Meyerbeer's *Huguenots*. In this cantata it forms, so to speak, the keystone of the entire composition, appearing in four out of its eight numbers. The opening chorus, "A stronghold sure our God remains," accompanied by a large orchestra, including three trumpets and drums, is one of those masterly pieces of writing which are peculiar to Bach. Each phrase of the choral is treated separately, in free fugue by the voices, and towards the close of every section the choral is introduced on the high notes of the trumpet, above everything else, answered in canon at one bar's distance by the double-basses and the pedal reeds of the organ, the latter being expressly indicated in the score. The effect of the combination would be magnificent, could we but hear it as Bach intended; but, as recently noticed in the article on the Mass in B minor, his trumpet parts are unplayable at the present day. Even with the voices and a good organ accompaniment, the chorus would be very grand, though much would of course be lost in the absence of an orchestra. In the following duet for treble and bass, "Our utmost might is all in vain," the second verse of Luther's hymn is treated in a totally different manner to the first. The choral is now sung, with many florid embellishments, by the treble voice, while the bass has an entirely different, and even more florid, melody of its own. The two movements which come next, though interesting, are hardly equal to the preceding; but the unison choral (No. 5), "If all the world with fiends were filled," is of enormous power. Here the whole chorus in unison and octaves sings the third verse of the hymn, accompanied by the full orchestra with trumpets and drums in the freest and most varied counterpoint. A tenor recitative leads to a very charming duet for alto and tenor, "How blessed then are they," with accompaniment for violin and *oboe di caccia*; and the last verse of the choral, "That word shall still in strength abide," is then sung in conclusion in plain four-part harmony. The whole cantata is worthy of the attention of some of our choral societies. The necessary

additions and modifications in the orchestral parts could be made with comparative ease by an experienced musician; and if adequately performed there can be no question as to its great popularity. It is one of the most readily appreciable and enjoyable of Bach's compositions.

Praise God in His holiness. Anthem for four voices. Composed by Berthold Tours.

THERE has been of late years an evident tendency on the part of our younger composers to emancipate cathedral music from the somewhat stereotyped form, which, until recently, appears to have been considered alone appropriate to it; and while there is some danger lest in the attempts to obtain freshness and variety a secular tinge should be given to the music, there is no reason why this need be the case. Indeed the present author furnishes a decisive proof that it is possible for a composer to avail himself of the modern developments of harmony without overstepping the limits of what is considered sacred music; though, by the way, it is far easier to feel than to define exactly what those limits are. No one who heard Mr. Tours's anthem, without knowing the composer's name, would for a moment attribute it to Croft or Boyce. It is unmistakably modern in tone and feeling, but there is nothing in it which can be pronounced inconsistent with the requirements of divine service. It opens with a broad chorus in G major, introduced by four bars of prelude for the organ, which instrument has an independent part throughout. As an instance of the unconventional yet effective style of treatment of the harmonies adopted may be cited the passage on the second line of the third page, where chromatic chords are introduced with good judgment, yet without too great a tax on the singers. The second movement, "Young men and maidens," an *andantino quasi allegretto* in E minor, $\frac{3}{4}$ time, pleases us less than the first, because $\frac{3}{4}$ is a peculiarly difficult rhythm to treat with dignity; and at the *tempo* marked ($\text{♩} = 63$) the music falls into a swing which seems hardly in keeping with what has preceded. With all deference to the composer, we would venture to suggest that we think the movement would gain considerably if taken at a slower pace than that indicated. The final movement of the anthem, "Let the saints be joyful with glory," is again excellent throughout. The whole work is by no means difficult, and not being very long, will be found useful for festival services.

Six short and easy Full Anthems for Parish Choirs. By Frederick Iliffe, Mus. Bac., Oxon.

THESE six little anthems are decidedly superior to many of their class. In attempting to write down to the ability of an average parochial choir, many composers seem to think that to be easy it is also necessary to be commonplace. Into this error Mr. Iliffe has not fallen. His melodies are pleasing, and his harmony worthy of a "Mus. Bac., Oxon." He seems to have a partiality for beginning with the dominant rather than the tonic chord, as we find this peculiarity in three out of the six anthems before us; the effect, however, is by no means unpleasant. The anthems show real musical feeling, and may be recommended for general use, especially as they are quite within the reach of any choir making the least pretensions to musical efficiency.

The Te Deum, easily arranged for Parochial Use, with Single and Double Chants. Composed and selected by Alexander S. Cooper.

THE present collection of twenty-one different settings of the *Te Deum* to various chants requires no detailed notice. In many churches where chants are used instead of more elaborate music for the canticles, there is a want of variety in this portion of the service. Either the same chant is used for the whole *Te Deum*, or at best, the same set of chants is used on nearly all occasions. Mr. Cooper's various arrangements will be found useful in relieving the monotony existing in such cases. The chants are well selected, with due regard both to unity of effect and to variety. Each setting is provided with at least two: the first for verses 1 to 18, 24, 25, and the last verse; the second for verses 19 to 23, and 26 to 28. In some cases a third chant, or, to speak more accurately, a variation of the second, is provided for the last verse.

Sonata in D major, for the Pianoforte. Composed by Julian Edwards.

As the name of this composer is new to us, we know not whether he has tried his "prentice hand" upon smaller works before venturing upon one which requires not only exceptional powers, but a maturity of judgment which can only be gained by an earnest study of the compositions of the great masters, and a self-criticism to which, we fear, but few writers subject themselves. An "Allegro," "Andante," and "Rondo" knitted together so as to form one continuous work may assuredly be termed a "Sonata;" but those who have to review a composition with so classical a title, can only do so according to a higher standard of art than would be demanded in noticing an ordinary piece; and Mr. Edwards must not be surprised, therefore, if we do not award warm praise to the ambitious production now submitted to us. If we except the progression of the subdominant and dominant chords, which move upwards in fifths, six bars from the conclusion of the Sonata, we have no grammatical errors to complain of; indeed the whole work shows that its composer has been a careful student. But neither by the interest of the themes nor by their development are we gradually led onwards through the seventeen pages to which the composition is extended. The principal theme of the first movement is sufficiently marked, and the second subject, in the dominant, is melodious, although somewhat common-place. The passages, however, are feeble, and there is but little vigour in the treatment of the motives. The second movement is better, and the finale decidedly the best, a good point occurring in the latter, where a subject, in A minor, with a triplet accompaniment, leads through an *agitato* passage to the return of the principal theme. One feature in the Sonata is the linking together of the three movements without a break; and we may also mention that an attempt is made to give an effect of continuity of idea throughout the composition by concluding with the opening subject of the first movement. All these points show the result of earnest thought; and if our strictures be taken in good part, Mr. Edwards may some day thank us for reminding him that, although he has undoubted talent, the requirements of a Sonata are at present beyond his grasp.

Harvest Thanksgiving March, for the Pianoforte. Composed by J. Baptiste Calkin.

HERE is a really good and moderately difficult March, written for the pianoforte, and consequently infinitely more satisfactory than the "arrangements" from orchestral Marches which we are constantly called upon to notice. The theme is not only bold and spirited, but, as it should be, more coloured with the feeling of the corn-field than the battle-field. The placid second subject is extremely tuneful; and the coda, ending with an unexpected plagal cadence, concludes the piece with excellent effect.

Six Songs. Composed by Ferdinand Hiller. The English translation by the Rev. J. Troutbeck, M.A.

1. Eyes of Spring.—*Frühlingsaugen.*
2. Departure from the loved one.—*Abschied von der Geliebten.*
3. Inconstancy.—*Flattersinn.*
4. The Pilgrimage of the Virgin.—*Maria, die wollt wandern Geh'n.*
5. Two voices.—*Zwiesengesang.*
6. A parting Prayer.—*Behüt' dich Gott.*

THE name of the composer of these songs is a sufficient guarantee for their musical excellence; but the majority of them are so exceedingly simple in construction and so winning in melody as to recommend themselves most strongly to vocal amateurs who desire something higher than the conventional drawing-room ballad. No. 1, in F major, with a charming and unexpected modulation into A minor, is an absolute gem, the melody being throughout in most perfect sympathy with the words, which—as in all the songs under notice—appear as good in the English translation as in the original German. No. 2, in F minor, has a character in the accompaniment which gives much pathos to the theme; and the song cannot fail to become

a favourite with singers who can make an audience feel as well as hear their words. No. 3, although scarcely to our taste, has many excellent points; and No. 4 is somewhat eccentric, the poetry tempting the composer, perhaps, to more elaborate word-painting than may be appreciated by many listeners. No. 5 is in every respect a charming composition, although exception may be taken by some to the very point we like—the fall of the diminished third between the two words "lovely night,"—and to some changes of key, which to us appear as spontaneous as they are beautiful. No. 6 has a remarkable progression in the melody of the short preliminary symphony, from the leading note to the fifth of the key, to which we confess we have not yet reconciled our ears. The song, however, is one of the best of the set, and will well repay study. We can scarcely doubt that this group of vocal pieces will find a cordial welcome wherever they are heard; and shall be glad if our few remarks upon their merits assist in making them more extensively known.

Ten Vocal Duets. Composed by Franz Abt. The English translation by the Rev. J. Troutbeck, M.A.

- | | |
|-------------------------|-------------------------|
| 1. O come ye flow'rets. | 6. Sabbath on the sea. |
| 2. All seek for rest. | 7. A Spring greeting. |
| 3. Lovely violet. | 8. The bird's question. |
| 4. In the distance. | 9. Longing for home. |
| 5. In the forest. | 10. On the blue sea. |

It can scarcely, perhaps, be expected that these ten vocal duets should be of equal merit, even when composed by so accomplished and successful a musician as Franz Abt, but those who really want some effective and easy music for two equal voices will find a mine of wealth in this collection. No. 1, a simple and graceful melody, with a flowing semiquaver accompaniment, is unquestionably one of the best of the series, and we confidently recommend it as a most attractive duet for amateur performance. No. 2, written in 6-4 rhythm, would, perhaps, be more generally acceptable in 6-8, but it is a charming vocal composition, melodious, and in moderate compass for both voices throughout. Nos. 3 and 4 are somewhat more conventional in character, but the latter, especially, will please a mixed audience. No. 5 may be cited as a highly characteristic duet, the feeling of the poetry being well reflected in the music, and the voice-parts flowing amicably together. Passing over Nos. 6 and 7, with a word of commendation, we are arrested by an exceedingly quaint number, "The Bird's Question" (No. 8 in the list), which certainly must find its way to popularity. The theme is extremely pleasing; it is excellently harmonized, and some good effects are gained by the answering of the voice-parts. Of Nos. 9 and 10, we prefer the latter, which has a placid subject, with a waving accompaniment, well expressive of the words. Again, we must compliment the translator for the excellent manner in which he has performed his task; for the poetry is not only flowing and easily versified, but truly musical.

LONGMANS, GREEN AND CO.

Notation: Brief Directions concerning the Choice, Adjustment, and Formation by hand of the Characters constituting the Musical Alphabet. By John Hullah.

THIS useful little book may be confidently recommended to those who either copy or compose music; for, as the author truly says, "The copying of a page of music, to the tyro in 'phonography,' is notoriously a tedious and even painful operation; and even for many who have become more practised in the art it is neither an easy nor a pleasant one." Apart from the plain directions for writing clearly and expeditiously all the signs used in music, the student may glean a great deal of valuable information concerning the proper grouping of the notes in the various rhythms; for on this important subject it is notorious that much ignorance prevails. We quite agree with Mr. Hullah, for instance, that a measure of 6-8 time is incorrectly, though often, expressed by a dotted minim, this notation being obviously indicative of triple not duple rhythm; and there can be no doubt that when thought on this matter becomes more logical such false writing must disappear. We can quite endorse our author's observation that the *apoggia-*

tura "is generally understood to represent a note of half the value of that which it precedes," but can scarcely understand what he means by saying "however written," for as nothing whatever is mentioned about the *acciaccatura*, which should have a line drawn through it, there is much danger of an inexperienced writer mistaking one for the other. We should prefer, too, that the mark which divides music into measures should be termed a "bar-line" instead of a "bar;" for assuredly a "bar" in a composition signifies the music contained within two bar-lines and not the bar-line itself. These, however, are merely gossiping observations, called forth by a careful perusal of what may truly be termed an extremely thoughtful little treatise, and, if considered by the author of any value, may be pondered before issuing a second edition.

WEEKES AND CO.

The Southport Hymnal. Composed by Mrs. Frederick Ellis.

If anything is calculated to turn sour the milk of human kindness in the breast of the reviewer, it is to have to wade through a large collection of amateur psalm-tunes. One almost always knows what to expect—a dreary platitude of chords, varied by a not unfrequent reminiscence of some well-known melody, and perhaps occasionally by some crudeness of harmony that makes the hair stand on end. Of course, if people choose to amuse themselves and waste music paper by writing psalm tunes there can be no possible objection to their doing so, but why do they publish them, and why, alas! will they send them for review?

These remarks have been forcibly suggested by the present Hymnal, which contains forty-two tunes. Mrs. Ellis has carefully dated each tune, and it appears that the spirit first moved her to compose in the year 1872, and that the movements continued at intervals during the following year. In 1874-5 she appears to have been suffering from a very aggravated attack of the complaint, and the result lies before us. We confess that after going through the first half-dozen tunes we felt a strong inclination to put the book into our waste paper basket, but we persevered, feeling that it would be, perhaps, scarcely fair to Mrs. Ellis to dismiss her in so summary a fashion, and also hoping, though somewhat against hope, that the later tunes might be better than the earlier ones. We were doomed to disappointment. Excepting when the melody is not original, it is as dull as it can well be, and the occasional clumsiness of the harmonic progressions only renders the general effect more uncomfortable. Perhaps the best tune in the book is the last, and of this the first line is note for note identical with the opening of Mozart's "Batti, batti," the third is a descending scale, the fourth ascends the scale from G to C, and then comes back again; the fifth line is from Beethoven's first romance for the violin, and sixth from a German choral by J. H. Knecht.

We have spoken strongly on the subject of this collection because we think a protest ought to be made against publications of this kind. We cannot for a moment suppose that such tunes would find acceptance in our churches—it would be a bad thing for church music if they did; and people have no right to rush into print unless they really have something to say that is worth hearing.

EVANS AND CO.

Valse Fantastique. Morceau de Salon. Pas des Sylphes. Morceau Élégant. Par Edouard St. Pierre.

WHY the first of these pieces should be termed "Fantastique" and the second "Élégant" we are at a loss to understand, for certainly either word would as aptly describe one as the other. We shall be glad to see the day when composers will allow their works to speak for themselves, for they may rest satisfied that if they have any character at all, "fantastique," "élégant," or otherwise, performers and listeners will be quite able to find it out. The tunefulness of the "Valse" will ensure it a welcome in a drawing room, although it has but little else to recommend it; but the "Pas des Sylphes" is a well-

written and effective piece throughout, if we except the *arpeggios* in the last page, which are out of tone with the rest of the composition. We are especially pleased with the opening theme, the simplicity and grace of which is never obscured by unmeaning ornaments. Judging from this trifle, we should imagine that M. St. Pierre might be successful in music of a somewhat higher class.

DUNCAN DAVIDSON AND CO.

Dreaming and Waking. Song. Words by Mrs. Pfeiffer.

Composed by Mrs. Mounsey Bartholomew.

A SONG so deeply sympathetic with the poetry as this rarely comes before us; and we are certain that the authoress of the words, to whom it is dedicated, will fully appreciate the graceful compliment of her sister artist. The changes of key are most felicitous throughout; and amongst the many beautiful points which strike us, we may mention the two phrases—the first in E flat major and the second in E flat minor—to the words, "Shamed is the golden head, And the magic smile is fled." The ascent to the upper D, whilst the voice is holding the low key-note at the end, is also extremely beautiful. Singers should lose no time in possessing themselves of this highly attractive composition.

ORIGINAL CORRESPONDENCE.

PROFESSOR BLACKIE AND PROFESSOR OAKELEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—We on this side of the Border have, as a rule, great respect for the opinions and critical abilities of Englishmen. In fact, when they speak or write on things that they know something about (which of course often happens), we are completely upset with awe and admiration at the exceeding brilliancy and accuracy of their discriminating powers. But, clear as their mental vision is in all other directions, no sooner do our English friends attempt to deal with anything Scotch than their usual clear-sightedness takes its departure. They are on such occasions invariably seized with a—what shall we call it?—a sort of *scotony*, or dizziness in the head, and as a natural consequence their logical faculties become clouded, and unfit for any other use than making Scotchmen laugh. The letter of your correspondent "M. H." on Professor Blackie and the students' concert in Edinburgh is a very fair sample of what one might expect from one labouring under the influence of a slight attack of the above-mentioned complaint. "M. H.," when he wrote his letter, seems to have set out in a very hopeful if not pompous style. It is rather amusing, however, to notice how soon the Scotch mist begins to take effect upon him, and by what an abrupt and extraneous transition he betakes himself to a more congenial atmosphere. He starts jauntily with Professor Blackie for his subject, but soon finds it advisable to make a sudden decampment, to accomplish which, instead of returning gracefully home to "merry England," as one would have expected, he takes flight across the German ocean, and halts not until he is safe in Wagner's bosom, where he wags and warbles away, making us hold our breath with wonder at the familiar way in which he handles foreign languages, and finally winds up by telling us that he has written a disjointed letter—a statement which will be universally recognized as an indisputable truth.

"M. H." is just like the majority of Professor Blackie's critics—he appears not to have read the Professor's protest, or has misunderstood it if he did read it. The greater number of those who have taken up arms against Professor Blackie seem to have laboured under the delusion of supposing that he meant to dictate to Professor Oakeley regarding the class of music he ought to use in the training up of youths in the way they should go in order to become musical experts. Now, if I understand Professor Blackie aright, he does not concern himself about the method or tools employed in the cultivation of professional

dexterity. What Professor Blackie is interested in is the educational use of music amongst the people generally. He believes, too, that there is no kind of music so well adapted to this purpose as that which is national. It was, therefore, I think, scarcely so barbarous a proceeding, after all, of Professor Blackie to complain of the total omission of Scottish national music in a concert given by an educational institution in the heart of Scotland—a country overflowing with national lyric gems. But the critics of Professor Blackie, notwithstanding the clear way in which he explained himself, appear to have totally misunderstood the aim of his protest, and have construed it into an attack upon Professor Oakeley. Now, the fact is Professor Blackie expressly exempted the Professor of Music from any blame in the matter, for he said "it had fundamentally more to do with a diseased state of public feeling in certain Scottish circles than with Professor Oakeley's academical position." That there is an epidemic prevalent among us here of the kind described by Professor Blackie is only too true—a disease that manifests itself in a hankering after things foreign, and a perfect hatred of anything home-born. It is also certain that something of the same kind exists in England, else why are English composers led to print the titles of their productions in a foreign language? or why do native artists find it advantageous to Italianize their names? It is gratifying to notice that the MUSICAL TIMES is not blind to such affections, nor fails to do battle with them; and I hope that Professor Blackie will not yield an inch of the ground he has taken up, but will continue to use his powerful pen against our idolatrous worship of French and Italian (stucco) images.

Jedburgh, N.B., May 26.

Yours truly,

J.B.

VOCAL AND DRAMATIC ARTISTS' PROTECTION SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I see a notice in the MUSICAL TIMES of a meeting on the Musical and Dramatic Copyright question, which informs your readers that a resolution was passed to establish an office, where all information upon copyrights can be obtained; but I can see no information as to where such office is to be found, or who to apply to for particulars.

I shall be glad to subscribe to and assist in any way, if you will kindly inform me who and where to apply to. I know several concert givers who would do the same, but, like myself, can find no name or address of the proper parties to apply to. I constantly engage vocalists for my concerts, and they have always selected the music they wish to sing; but in future I shall not allow any copyright music to be given at my concerts, if I know it, and this I shall make known to vocalists and instrumentalists before I engage them.

I am, Sir, yours truly,

Buxton, Derbyshire, June 3rd.

JULIAN ADAMS.

[We willingly give the information desired by Mr. Adams. The address is—Messrs. Gordon & Jennings, 8, Oxford Street, W.]

We cannot but think, however, that our correspondent has formed his resolution not to perform "any copyright music" at his concerts in future somewhat rashly; for not only have many music-publishers issued a long list of copyright works, which may be given in public *without payment*, but the object of the establishment of the office he so approves of is to afford every facility for ascertaining who are the holders of copyrights, and of negotiating with them for the rights of performance.—Ed.]

"GOD SAVE THE KING."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Were you, or any of your readers, ever under the impression that the air of "God save the King" was composed by the celebrated musician Lulli? because I first became acquainted with this piece of intelligence in an article entitled "Madame de Maintenon," by J.C. Morison,

in last month's *Fortnightly Review*. The reader is given to understand that Madame de Maintenon founded the Convent of St. Cyr, and when it was completed she persuaded the King, Louis XIV., to see it. The article then goes on to say: "The young ladies and their superiors received him, it need not be said, with all the grave pomp which became such a community. A Te Deum was sung, the damsels defiled before him, and each in passing made a profound reverence to his Majesty. Then, according to a tradition preserved at St. Cyr till its suppression, as he was about to enter the garden, a chorus of three hundred young voices greeted him with a hymn, of which the words were written by Madame de Brinon, the Mother Superior, and the music by Lulli. We seem to have heard the words before, though in another language:—

"Grand Dieu, sauvez le Roi!
Grand Dieu, vengez le Roi!
Vive le Roi!
Qu'à jamais glorieux,
Louis victorieux;
Voyez ses ennemis
Toujours soumis.
Grand Dieu," &c., &c.

And not only the words, but the air, was exactly the same as our "God save the King." The French claim originality, and declare that Handel, who visited St. Cyr in 1721, stole the tune and took it with him to England. The English retort the charge of plagiarism. But if plagiarism there be, it seems more probable that a roving minstrel like Handel was able and willing to make the appropriation, than that a sedentary and secluded body like the ladies of St. Cyr should purloin from abroad a chant composed (on that supposition) in honour of a heretical prince, George I.

Now, Sir, I have always understood that Dr. John Bull was the original composer of the grand old tune, but after perusing the above I hardly know what to think on the matter; therefore if you or any of your readers could enlighten me on the subject, I should feel, as well as many others, greatly obliged.

I remain, Sir, yours truly,

ALFRED B. ALLEN.

June 5th.

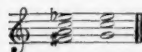
[There has been too ready an acceptance of the theory that our National Anthem was composed by Dr. John Bull, probably on account of the appropriateness of the doctor's name. The "Ayre" alluded to agrees in rhythmical construction more than in notes with "God save the King," although it is said that Bull's manuscript bears unmistakable evidence of having been recently tampered with. We do not believe that anybody has "stolen" the air. It has been truly remarked that "a national song composes itself;" and not only do many old English tunes resemble our "God save the King" (amongst which may be cited one by Purcell), but Carl Engel, in his work on "National Music," draws attention to the fact that a Swedish and a Danish song (both of which he quotes) have as much right to claim relationship with our National Anthem as Dr. Bull's "Ayre."—Ed.]

ALFRED ALLEN'S "GAVOTTE."

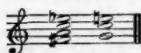
TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I be allowed to say a few words upon the theoretical question revived by Mr. Allen?

I consider that, although in C minor we must write



we may in C major use either of the following notations with equal propriety:—



Whether the root of the first chord be D, F, or F#; whether it be used chromatically in C, or derived from the

key of the dominant; and lastly, whether the root of the 6-4 be C or G, are questions which might be interesting if demonstration were possible in these matters, but which are, I fancy, regarded with much indifference by practical composers.

Were I obliged to choose between the two notations, I should myself prefer to write D sharp, and to explain the progression as a chromatic form of the added sixth, with its usual tonic resolution. But I confess I should hardly care to defend this perhaps obsolete theory, except on the ground that it admits of our grouping under one head several progressions which must otherwise receive separate explanations or be classed as licences. I subjoin a few of these, including the one under discussion:—



I am, &c.,
CLEVELAND WIGAN.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Respecting your reviewer's answer to my letter in this month's *MUSICAL TIMES* relating to my "Gavotte," I write to say that I have received a note on the subject from a professional gentleman—with whom I am not personally acquainted, but whose name is not unknown to me—who kindly gives me free permission to publish it, on condition that only his initials be given. I therefore, sir, enclose you a copy of the letter, and should feel obliged by your courtesy in allowing it to appear in your next number.

I remain, Sir,
Yours truly,
ALFRED B. ALLEN.

June 8th.

[COPY.]

"Dear Sir,—The writer of the notice on your 'Gavotte' does not seem to be aware that great composers like Mendelssohn have used the same notation as you have for the chord in question. I will only point out in Mendelssohn's 'Andante' and 'Allegro,' Op. 16, No. 1, the following two bars towards the end of the 'Allegro':—



I consider your chord to be a chromatic one derived from



"Alfred B. Allen, Esq." "Yours faithfully," "E. S."

P.S.—I notice the same notation for the chord in question in Meyerbeer's opera "Il Crociato."

A. B. A.

"WHEN SHOULD 'BENEDICITE' BE SUNG?"

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My best thanks are due to your correspondent, Mr. Richings, for his courteous reply to my inquiry.

I was aware that in the Prayer-Book of 1549 the "Benedicite" was ordered to be sung during Lent; but as the rubric was rescinded soon after (in 1551), of course it would not be binding now. The old Sarum custom of using it from Septuagesima to Easter, in the week of Pentecost, and on the Sundays of Advent, is much more reasonable; and the only amendment which I could suggest upon this, would be to make it from Septuagesima to Lent instead of Easter, and to include Saints' Days.

The Canticle is certainly a noble one, and quite worthy as a Song of Praise to take its place by the side of the "Te Deum." That it is not used more frequently is owing, I imagine, not to its inferiority, or to its being less jubilant in character, but to the "Te Deum" being specially addressed to the Three Persons of the Trinity, and therefore more suitable for festival use.

This is one of the questions which, I trust, Convocation will take into consideration ere long. In the meantime, let me commiserate with your correspondent that he has no opportunity of hearing the "Benedicite" in his own cathedral, and remind him that "great wheels move slowly." This is not the case, I believe, in our metropolitan cathedral, where "Benedicite" is often sung, I am told, and with great effect.

Believe me, yours faithfully,
A. S. C. (Choirmaster).

THE "MACBETH" MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My attention has just been called to Mr. Cummings's interesting and valuable letter on the "Macbeth" Music which appeared in a late number of *Concordia*.

Some years ago I read an essay written by Dr. Rimbault, which convinced me that this music was in all probability brought to its present state of perfection by Henry Purcell.

My theatrical experience enables me to supply one link to the chain of Dr. Rimbault's argument, but the point to which I am about to allude is evidently familiar to Mr. Cummings.

In Drury Lane and Covent Garden there is always a musical director whose business it is not only to compose the music if required, but to modify any existing scores when an old piece is revived. When Mr. Macready revived "Acis and Galatea," he was not satisfied with its commencement at the rural festival, but brought Galatea from the sea, led on by Cupid in the air, while a company of Tritons sang from beneath the waves. This involved an addition to the libretto, and a good deal of new music, which was composed by Mr. Tom Cooke. If "Acis and Galatea" had existed at that time only in ms., and had then been published anonymously, we might now be attributing to Mr. Tom Cooke the whole of Handel's composition.

In the various editions of the "Macbeth" Music there is evidence of frequent change, and, unless I am much mistaken, of gradual progress. I recollect that at Drury Lane there was a variation made from Dr. Boyce's version in the chorus "Put in all these." The treble was made to leave off alone, instead of all the voices coming in together.

My belief is that the "Macbeth" Music went through a process of alteration and improvement for many years, till it was finally fixed in its present state by Henry Purcell.

I think that some instrumental music by Locke to "Macbeth" is still extant, and if this was written after Purcell's vocal music, it would be quite in rule to attribute the whole to Locke. Sir Henry Bishop put his name to "Who is Sylvia," but he preceded his own name by the words, "Adapted and arranged from Ravenscroft and Morley," and he added the dates 1614 and 1595. But no one seems to have put his name to the "Macbeth" Music.

Mr. Julian Marshall, in his very temperate letter on the other side, asks if Mr. Cummings can point out a resemblance in any of Purcell's music to the music in "Macbeth."

I beg respectfully to call his attention to the similarity between the termination of the chorus in "King Arthur," "Brave souls to be renowned in story," and that of the "Macbeth" chorus, "We fly by night, 'mong troops of spirits."

If I recollect rightly, this similarity, which is very striking, is pointed out by Dr. Rimbault in his preface to an edition of the "Macbeth" Music, published, I believe, by Addison.

I remain, Sir,
Your obedient servant,
C. D. COLLET.

Sunny Bank, Highgate Hill,
June 18, 1876.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. R.—"The History of the Pianoforte," by Edgar Brinsmead; published by Cassell, Petter & Galpin, Ludgate Hill.

JOE WALTERS.—Apply to the Professor of Music at either of the Universities.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BEDFORD.—The second concert of the tenth season of the Amateur Musical Society was given on Tuesday evening the 13th ult., in the New Corn Exchange. Mendelssohn's music to the *Midsummer Night's Dream*, with occasional extracts from the play, and portions of *Loreley*, formed the principal items of the programme. The band was materially assisted by a number of professional players, conducted by Mr. Diemer. The solos were well sung by Miss Sophie Ferrari and Mrs. Skipwith.

BIRMINGHAM.—The Camp Hill Amateur Musical Society gave a performance of *Judas Maccabæus*, in the Presbyterian Church, on Tuesday evening, May 30. The principal vocalists were Miss Mary Plant, Miss Adeline Lawrence, Mr. H. G. Coleman, and Mr. W. Pountney. Miss Rosa Plant accompanied on the organ, and Mr. T. G. Locker conducted.

BRIXTON.—On Tuesday, May 30, the St. Matthew's Choral Society gave its concluding Concert of the season in the schools, Church Road, the vocalists being Miss Agnes Larkcom, Miss Adelaide Bliss, Mr. Alfred Pitman, and Mr. Robert Pakeman. Mr. J. B. Gaunt and Mr. S. Fisher accompanied, and Mr. George Shinn conducted.

BUXTON, DERBYSHIRE.—The opening Concert of the season, under the direction of Mr. Julian Adams, took place on Thursday evening the 22nd ult., when the excellence of the programme well warranted the very large attendance. The vocalists were Madame Sinico, Madame Demerit-Labiache, and Signor Campobello, all of whom met with their usual success. One of the principal features of the evening was the performance of Beethoven's Concerto Op. 56 in C, the solo parts being played by Messrs. Adams, Witte, and Walton in a manner which was highly appreciated by lovers of the artistic. Mr. Julian Adams, who loses no opportunity to reciprocate the confidence reposed in him by his many patrons, may well be congratulated upon the great success of the first concert of the season.

CANTERBURY.—Handel's Oratorio, *Samson*, was performed by Dr. Longhurst's choir, on the 14th ult. Miss Anna Williams, Miss Joyce Maas, Mr. Cummings, Mr. Wadmore, and Mr. Rhodes were the solo vocalists. The choruses were well rendered. Mr. T. Morrow played the trumpet obbligato in "Let the bright Seraphim," and the performance altogether was highly appreciated. Dr. Longhurst conducted.

CORK.—The grand organ erected in the Church of SS. Peter and Paul was solemnly inaugurated on the 5th ult. The instrument was built by Messrs. Bryceson, of London, at a cost of about two thousand pounds. The service consisted of Pontifical High Mass and a sermon appropriate to the occasion. The vocal music selected for performance by a choir of nearly a hundred voices, trained and conducted by Mons. De Prins, and led by the quartet from the cathedral choir, consisted of the "Kyrie" and "Gloria" of Gounod's new Mass, *Angeli Custodes*, the "Credo" and "Agnus Dei" of the same composer's *Messe Solennelle*, and Webbe's *Sanctus* in G. Organ Solos by Mons. De Prins were also given, displaying the power and resource of the organ. After the first Gospel had been chanted, the Rev. Canon Coghlan entered the pulpit and preached a masterly discourse.

ENNISKILLEN, CO. FERMANAGH, IRELAND.—The last Concert of the second session was given on Wednesday evening, May 31st, in the Protestant Hall, by Mr. Arnold's Choral Class. The first part of the programme consisted of Mendelssohn's 42nd Psalm. The quintet was exceedingly well rendered by Miss Bagot, Messrs. Arnold, Gunning, Black, and Cooney. The second part was secular. Mr. Arnold conducted.

ERDINGTON.—The Amateur Musical Society gave an Open Rehearsal of *Judas Maccabæus* in the Public Hall on Saturday evening the 10th ult. The whole of the solos and concerted music were given by members of the Society, and the performance of the Oratorio was most satisfactory. Mr. T. G. Locker conducted.

FRITH.—On Tuesday, the 13th ult., a musical competition, or "Bee," took place in the Public Hall, under the superintendence of Mr. Richard Lemaire. There were eight different classes for com-

petitors, including examinations in harmony, singing, and playing at sight, &c., and a valuable collection of prizes, comprising volumes of classical music, were distributed. The judges were Mr. W. S. Hoyte, Mr. C. Warwick Jordan, and Mr. Richard Lemaire.

EXETER.—The members of the Madrigal Society gave a Concert on the 1st ult., in the Royal Public Rooms, before a large audience. Mornington's "Here in cool grove," Pearsall's madrigal "Purple glow the forest mountains," W. Macfarren's "You stole my love," Leslie's "Lullaby of life," Mendelssohn's ever welcome "Lark," Webbe's "When winds breathe soft," and Sullivan's "Hush thee, my babe" were excellently rendered. Mr. Heater conducted.—On the 20th ult. the Oratorio Society performed a new sacred Cantata, entitled *Out of the Depths*, the composition of Mr. G. W. Lyon, the Conductor of the Society. The solos were rendered by Miss Emily Moore, Mr. W. H. Cummings, and Mr. Thurlay Beale, and the work was received with much favour by the audience. A selection from Rossini's *Stabat Mater* concluded the concert.

GLISBOROUGH.—The new organ erected in the parish church, built by Messrs. Harrison and Harrison, of Durham and London, was formally opened on Thursday afternoon, the 15th ult., by Mr. C. Bradley, from St. Paul's Church, and Mr. Clarke, the organist. The Archdeacon of Churchend preached an excellent sermon, and a collection was made at the conclusion of the service in aid of the organ fund. The choir sang Dr. Hayne's anthem, "The Lord descended from above," in excellent style, the duet being charmingly rendered by Miss Taunton and Miss Clarke.

LELEY.—A highly creditable performance of Mendelssohn's *Elijah* was given on the 14th ult., in the College Hall, by the Choral Society connected with the Institution, assisted by vocalists from Leeds, Bradford, Otley, &c. The solos were intrusted to the following vocalists: Miss Pauline Haddock, soprano; Miss Whitaker, contralto; Mr. E. Johnson, tenor; Mr. F. Law, basson. The principal instrumentalists were Messrs. G. Haddock, W. H. Cole, and T. Turner. The Principal of the College, Mr. E. Sewell, M.A., conducted.

LEEDS.—The Town Hall Organ Recitals given by Dr. Spark (the Borough organist) on Tuesday afternoons, have been uniformly well attended, and highly appreciated. On Whit Monday and Tuesday special Recitals took place, in the presence of nearly a thousand persons. The programmes, all of which were carefully selected for the display of the qualities of the instrument, have, nevertheless, appeared powerfully to the lovers of classical music.

LIVERPOOL.—A large audience assembled at the Institute on Saturday, the 10th ult., when the fiftieth open rehearsal of the Societa Armonica was given, under the conductorship of Mr. Armstrong, with Mr. Lawson as Leader. The instrumental works rendered were Mozart's overture, "Il Duetto," Haydn's Symphony, No. 12, Andre Romberg's andante "Sinfonia alla Turca," and Scotson Clark's "March aux Flambeaux." The vocalists were Messrs. Edwards and Yearsley. The various pieces were rendered in a very satisfactory manner.

MELBOURNE, AUSTRALIA.—The Philharmonic Society gave an Invitation Concert to the subscribers and their friends on the 17th February. The programme included Brahms's *Song of Destiny*, a new part song, "Night," by the Conductor of the Society, Mendelssohn's music to *A Midsummer Night's Dream*, and selections from *Samson* and *Isaiah in Egypt*. On Good Friday night Bach's *Passion* (St. Matthew) was performed for the second time in Melbourne. Miss Christian, Mrs. Smythe, Mr. Mavor, Mr. Newbery, and Mr. T. B. Brown were the principal vocalists. Mr. Henry Curtis played the obligato solos. The choruses were rendered with great spirit. Mr. E. King was principal violin, Mr. G. Peake presided at the organ, and Mr. J. Summers conducted.

NEWLAND.—The Annual Festival of the choirs in this district was celebrated in the Parish church, on the 15th ult. The surprised choirs occupied the chancel, the other choirs being placed in the side chapels and front seats in the nave. The special psalms were the eighth, eighty-fourth, and ninety-sixth, taken to single chants by Monk, Aldrich, and Barrow. Tallis's festal responses were used, the service being intoned by the Rev. H. T. Hoit, vicar of Lydbrook, and the anthem was Mendelssohn's "Judge me, O God." The sermon was preached by the Rev. E. Machen, vicar of Staunton. The service throughout was well rendered, the responses being taken up with precision, and the pointing of the psalms being exceptionally good, reflecting much credit on the choirmaster, Mr. Brind, of Gloucester. Mr. Johnson, of Clearwell, presided at the organ.

NORTH BERWICK, N.B.—Mr. Frank Bates has lately been presented by a deputation from the North Berwick Musical Society with an exceedingly handsome writing and stationery desk combined, in Coromandel wood, with silver mountings, bearing the following inscription—"Presented to Mr. Frank Bates, by the members of the North Berwick Musical Society, as a mark of their esteem and appreciation of his services as their conductor."

NORWICH.—The tenth Concert given by the Norfolk and Norwich Musical Union took place on the 1st ult., in St. Andrew's Hall, when Dr. Bunnett's Cantata, *Lora*, was given for the first time in public, with great success. The solo vocalists were Mrs. Arthur R. Bullard, Miss Emily Harcourt, Mr. H. J. Minns, and Mr. W. N. Smith. A warm reception was accorded to the aria "White waxen star of memory long ago," very expressively sung by Mrs. Bullard; and the trio, "Oh, ask me if the roses love," at the conclusion of the Cantata, the composer was enthusiastically greeted. The second part consisted of miscellaneous pieces, which were well rendered. Dr. Bunnett conducted, Mr. Wilkins was leader of the band, and Mr. Walter Lain presided at the organ.

OXFORD.—On the 15th ult. a Concert took place in the Hall of Queen's College. The first part consisted of Barnett's *Ancient Mariner*; the second part being miscellaneous. The solos were taken by Masters Cooke and Basson, Mr. R. T. Marshall, Mr. W. Pierson, Mr. C. H. Hodges, and Mr. A. T. Tuckwell. Mr. T. W. Dods conducted.—On the 17th ult. the University Club gave a Morning Concert in

Wadham College Hall. The programme comprised instrumental compositions by Mendelssohn, Beethoven, Mozart, &c., and vocal pieces by Brahms and Schubert. Mdlle. Sophie Löwe was the vocalist. —The Philharmonic Society gave a Morning Concert on the 19th ult. in the Sheldonian Theatre. Schumann's *Paradise* and the *Peri* formed the first part; the second part comprising Mendelssohn's Overture *Hebrides*, Weber's Jubilee Overture, &c. The soloists were Mdlle. Sophie Löwe, Mrs. H. Blake, Miss Enriquez, Mr. W. Shakespeare, and Mr. H. S. Howell. Mr. Taylor conducted. The Concert was very successful.

PAKESTONE, near BOURNEMOUTH.—On Wednesday, the 14th ult., an Organ Recital, in aid of the funds for the permanent Organ for the church, was given by Mr. Alfred J. Eyre, organist of St. Peter's church, Vauxhall, London. The instrument built by Mr. Pubbrook for Captain F. Sandy, Dugmore, of the 6th Regiment, is erected on a platform at one end of the large Parish School Room, and can thus be made available for Recitals, Concerts, &c. The programme consisted of selections from the works of Beethoven, Schubert, Heller, Molique, Bach, Smart, Mendelssohn, Rink, and Spohr, all of which were well rendered, Bach's Prelude and Fugue in D being re-demanded.—On Monday the 19th ult. an Instrumental Concert was given in the same room by several local amateurs; the violin playing of Mr. Sanders, of Poole, and the performance of Mendelssohn's *Kuy Blas* Overture being specially worthy of praise. Mr. Eyre contributed several solos on the organ.

PHILADELPHIA.—At the last Concert of the Orpheus Club, which was given at the Musical Fund Hall, the selection consisted of English and German Glees. The club was assisted by Mr. Richard Hoffman, the pianist, of New York, who created a great sensation, playing Mendelssohn's "Capriccio," Chopin's "Polonaise," Op. 53, and his own admired composition, "Solitude," and brilliant Rondo "Cascarella." The concert was a decided success.

RIPON.—On Monday evening the 20th May, the members of the Musical Society held their second Public Rehearsal in the Town Hall. The solo parts were sustained by Mrs. Eckersley, Master Cattle, Miss Empsall, and Mr. J. Thurstfield. The Rev. J. R. Lunn, of Martin-cum-Grafton, presided at the harmonium, and rendered very efficient service. The programme opened with Mendelssohn's *Athalie*, which was very creditably performed. The second part consisted of glees, part-songs, duets, and solos. The Misses Robinson presided at the pianoforte, and Mr. E. J. Crow conducted.

SITTINGBOURNE.—On Thursday the 15th ult., the new Organ in the Wesleyan Chapel was opened with a Recital by Mr. E. G. Meers, of London. The instrument is by Hunter, of Kennington Road, and has two full manuals and pedal organ. In the evening the choir sang a selection of choruses, &c., from the *Messiah* and *Creation*. Mr. S. Neal Mobbs conducted, and Mr. Meers presided at the organ.

STAFFORD.—Mr. Inglis Bervon, organist and choirmaster of St. Mary's Church, gave a Concert in the Shire Hall on Tuesday evening the 30th May. The programme was varied in character, and carried through in a satisfactory manner. The vocalists were Miss Catherine Pickering, Mrs. Inglis Bervon, Mr. Senior, and Mr. Inglis Bervon. Part-songs were given by members of the Amateur Choral Society, and operatic selections by the band of the Society, under the leadership of Mr. H. Deakin.

TEDDINGTON.—A sacred concert was given on the 6th ult., when the first part of the programme was devoted to selections from the Oratorio *Ruth*, by G. Tolhurst; and the second part to selections from Handel's *Samson*. The soloists were Mrs. Tucker, Miss Lizzie Dunham, Mrs. Neale, Mr. Bennett, Mr. Joseph Neale, and Mr. Sear. The solos were well rendered; and the choruses throughout gave great satisfaction. Mr. Dunham was the leader; and Mr. George Tolhurst conducted.

WEYBRIDGE.—An Instrumental quintet and vocal Concert was given at the mansion of W. B. James, Esq., Heathfield, on Saturday morning the 24th ult., for the benefit of Mr. H. P. G. Brooke (Organist and Director of the Choir of St. James's). The programme was well selected, and the various pieces were excellently rendered. The vocalists were Mrs. Alexander Wilson, Miss Churchill, the Misses Vickers, Doyne C. Bell, Esq., and C. Lloyd Morgan, Esq.; and the instrumentalists, Herr Deichmann (first violin), J. A. Morgan, Esq. (second violin), J. H. Wallis, Esq. (first tenor), Herr Borschitzky (second tenor), and W. B. James, Esq. (violinello).

WREXHAM.—The fourth Festival of the Deanery Choral Union took place in the Parish Church on Monday afternoon the 19th ult. The number of choirs was less than at previous festivals, but a large body of the Nave Choir, from the Cathedral at Chester, and some of the lay clerks were engaged to help them through the service. Mr. Cuzner conducted, and Mr. Armstrong, organist of Gresford, officiated at the organ. The sermon was preached by the Very Rev. the Dean of St. Asaph. At the conclusion of the service a collection was made in aid of the expenses of the Choral Union.—The Art Treasures Exhibition, under the patronage of Her Majesty, and for which gigantic preparations are being made, will be opened early in the present month. The organ, which is being erected by Messrs. Gray & Davison, is a very large one, consisting of 5 claviars, 50 stops, and 2,500 pipes. Mr. Edwin Harris, Organist of St. Mark's, Wrexham, and St. Mary's, Bersham, has been engaged to give two organ recitals each day during the three months the Exhibition will be open. Mr. John Thomas, Harpist to Her Majesty, is the Musical Director. The orchestra will hold 500 persons.

ORGAN APPOINTMENTS.—Mr. J. Austin Meen, to St. Andrew's, Stoke Newington.—Mr. W. Fouracre, to St. John's, Wembley, Middlesex.—Mr. H. Bennett, organist and choirmaster, to St. Mark's, Wrexham.—Mr. Frank Barton, organist and choirmaster, to the Parish Church, Brighton.—Mr. James Whitmore, to St. Mary, Monken Hadley, Middlesex.—Mr. T. S. Beswick, Organist and Choirmaster to All Saints' Church, Horton, Bradford.

CHOIR APPOINTMENT.—Mr. F. Langhorne Powell, alto, to All Saints', Cheltenham.

DURING THE LAST MONTH.

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